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Impressions in Caricature

By A. B. RUBIO

WE are purposely omitting all marks of identification to give our readers the opportunity of showing their familiarity with the various stars depicted herein by guessing who they are. To every reader who will send us a correct list of these stars, we will give a six month's subscription.

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Hollywood studio Magazine

SEPTEMBER 1970

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STUDIO MEMORANDUM

TO: You

FROM: The Editor

Hello. I'm Zelda Cini, and I'm new here.

It's easy to introduce myself, but introducing a new kind of Hollywood Studio Magazine is something else again. Anyway, this is a beginning.

It's also a plea for help — from you. We need you, even if you're only indirectly associated with show business, (providing, of course, you're a reasonably good pro.)

Here's what we have in mind.

We're especially interested in nostalgia — in the haleyon days of the entertainment industry; in anecdotes from writers, directors, soundmen, performers, cameramen, make-up; in real people, up front or behind the scenes.

We're interested in radio — the way it was, and what's become of the people who worked as actors, newcasters, sound effects men, soap-opera heroes and heroines.

We're interested in theater, little and big — what it was like to work one-night stands, repertory, straw hat, carnies, tent shows and circuses.

We're interested in silent films — where they are today, what's available and how to latch onto them for home-showings, even.

We're also interested in new talent. We don't mind publicizing young hopefuls, (providing nobody yells at us for printing only the ones we choose to print, for whatever reason.) Just a photo and caption, including credits, if any.

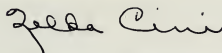
For fun, and whatever good this kind of exposure in print might produce. We may even set a section apart as our own Studio Showcase. Is that a practical idea?

We're interested in letters — comments and suggestions. We'll even print some of 'em, even if they're harsh.

You see, we want to involve you in a new kind of magazine we hope you'll enjoy reading — and will want to keep.

Meantime, please be patient. We're remodeling.

Cordially,



BILL TRAVILLA

Costumer to Couture — with aplomb

by Zelda Cini

Beauty may be in the eyes of the beholder, but for Bill Travilla, couture and costume designer, it's also in the art of camouflage. He should know. He's an expert in both — a connoisseur of beauty and an artist in camouflage.

He's also a very real guy.

A native Californian who grew up on Catalina Island, mostly under water (he used to dive for coins tossed at him by passengers on the big white steamship which plied the channel between Wilmington and the Island), Travilla didn't have far to travel to get to Hollywood.

It wasn't much of a distance between an L.A. art school and the movie studios of Culver City, Westwood and Filmtown.

But it's a long trip between ghost-sketching wardrobe for Hopalong Cassidy and costuming the entire cast of "Valley of the Dolls". It's also a long trip between creating period outfits for twins Lee and Lyn Wilde for "Silver Lining" in March of 1948 (see photo) and his nomination for an Oscar for, among other things, draping a voluptuous Marilyn Monroe in 20th's 1953 release of "Gentlemen Prefer Blondes." Especially since he had already costumed her, the same year, for the box-office smash, "How to Marry a Millionaire." And it's true, he admits, she had a tendency to shun "undies".

Travilla seems to cover time, distance and bodies with equal aplomb.

In 1949, he won the Academy's Oscar for "The Adventures of Don Juan", outfitting Errol Flynn with the same flair and artistry he used in the design of



Bill Travilla, "Just Travilla" — 1970

women's clothes for the silver screen, or off it, for that matter. Even more astonishing, it wasn't the first time he had costumed Flynn, for it was Travilla who gave him the dash and elegance of silk velvet and hip boots in 1939 for Warner Bros. First National "Elizabeth & Essex".

Now, how does a designer like Travilla handle the battle of lengths, costume or otherwise, along with the camouflage and still make the whole scene come together?

Probably with sheer luck, some research, and lots of talent.

Even though Travilla himself is much too concerned with the future to bother

with whatever happened yesterday, his fans can look backward and remind him that he has already created what's happening today.

In the heyday of film-making, allocations for wardrobe were almost unlimited. Today, it's a rare studio indeed which makes (or owns) the costumes it uses. Current performers more often than not are obliged to "work" in their own privately acquired outfits. And Travilla designs a good many of these contemporary wardrobes — Diahann Carroll's "Julia", at 20th where "Dolls" was made, and Julia Sommar's nifty outfits as "J.J." in "The Governor & J.J." at CBS-TV in Studio City, as a case in point.

Travilla got his start at Warner Bros., largely through the help of Ann Sheridan, who nearly jeopardized her own contract to insist that this young talent be signed to do her clothes.

In the intervening years, Travilla became one of the most sought-after designers in town, a specialist in perpetuating the look that somehow stands for sex-symbol, always with an eye toward camouflage (a kinder word than *flaw-corrector*).

If the secrets, the real inside-confidential truth, were to be told about the tricks Travilla has evolved out of need to make a less-than-perfect anatomy, especially a semi-nude, seem almost perfect, many a gorgeous actress would blushing leave the country.

But Travilla keeps his secrets, largely because he genuinely loves beautiful women, even if he's been forced to



Travilla adapts the classical "Marlene Dietrich trenchcoat" into opulence, in a richly-patterned imported Greek brocade, exclusive with the house. Matching dinner dress underneath, same length, is topped with softly shirred chiffon bodice, scarf-tied, on a fitted slim skirt of same multi-colored brocade. Price, wherever Travilla is sold, is around \$900. Plus tax, of course.



Another Travilla version of the trench coat. This one of white cut-velvet and bugle beads (short, isn't it?) worn by Patty Duke in "Valley of the Dolls." Just Travilla. But, dig those crazy glittering boots . . . Hip boots, traditional to the scene, made knee-bending a little awkward, even for Errol Flynn, completely costumed by Travilla for "Elizabeth & Essex" in 1939. It took Travilla exactly 10 years longer to win an Academy Award, and then, wouldn't you know it, he copped it for "Adventures of Don Juan" in 1949. Flynn starred . . . Gaucho boots, 1970 Short-cropped double-breasted jacket conceals scarf-tied bodice. Wide belt, butterfly-nailhead studded inspired by authentic antique "charro" belt, completes the costume. And you can have it for your very own, if you can find it, for about \$600. Ask the leading store in your city!

acknowledge their imperfections.

Having survived the ebb and flow of fashion since the late 30's, couture Travilla has his own prophecy for the 1970's — Lengths will be mid-calf to ankle. He calls it "a longer attitude . . ." and it is already gaining recognition and acceptance.

Sadly, the length isn't new. What is new is the way it's used.

According to Bill Travilla "women are sexy when they're covered up. Lauren Bacall in 'To Have and Have Not' (1944) was completely covered in an oversized man's black robe. When she turned around to utter her famous line, 'Have you got a match?' she turned the world on and they literally undressed her . . ."

How much validity his opinion has, only time will tell . . . but not much time, for the fall season is upon us. New TV shows and major films will exert their influence.

And, if you're inclined to think those lengths are ugly, take a fresh look at Loretta Young in a handkerchief-hemline chiffon, one of dozens of swirling outfits she wore for those dramatic entrances that were to become more memorable than the show itself. For four straight years, Travilla created those entrance gowns for the Loretta Young Show . . . and they were all long, graceful, feminine.

Go ahead. Cry a lot. The nude look is simply a nude look, mighty hard to vary, harder still to make mysterious.

And while you're crying over the revolution in women's clothes, take a closer look at the cover photo. What about those squared-off shoulders of Travilla's own suit in 1953, his full, pleated trousers, those wide lapels.

Dry your tears, fellows. They'll be back. And you'll be wearing 'em, too.



Simple black chiffon, 1970 Travilla. What's so different about this length? Ginger wore it beautifully in 1952.

Ginger Rogers in a simple black Travilla after-dark dress for "Dreamboat", 1952. Would you care to compare lengths with the devastating "midi" of 1970?



Loretta Young swirled onto TV screens every week on TV for 4 years in a Travilla entrance gown, which he called one of his "soap sellers." Uneven skirts are back.





By Barney Geoff

She's younger than she pretends to be. Her eyes twinkle. She speaks softly and can belt out a tune to rattle the rafters. She cares about other people. Her timing is flawless. Her name is Virginia Sale.

Her middle name should probably have been "work".

She's been in showbiz a long time, knows all the pitfalls of grueling whistle-stop tours and the "big-time" as well. By her own admission, having racked up a 1500-city concert tour, she might very well be the actress who's been seen "live" in more cities by more people than any other performer of her time.

But she certainly isn't limited to the stage. Add 300 films, guest appearances on more than 200 TV shows, including 24 repeat visits to Gary Moore, six straight months for Kate Smith, and a more recent reputation as a queen of television commercials.

She began her career in N.Y. at the American Academy of Dramatic Arts with Spencer Tracy and Pat O'Brien. However, like many other young aspirants, she quickly discovered that Broadway wasn't all that easy. Surviving a full year without work as an actress, Virginia Sale heeded the advice of a friend and emigrated to Hollywood.

Installing herself in the old Hollywood Studio Club, desperation gave her the strength to land her first film job. It took her only 24 hours and she was cast in King Vidor's "The Crowd." Jimmy Murphy starred.

Shortly thereafter, an unsuspected flair for comedy brought her a contract with Christy Comedies, where she starred opposite Babe London, the jolly fat girl who gained her own initial fame as a foil for Laurel and Hardy.

Will the real Virginia Sale stand up!

Marriage followed, to an actor-producer, who booked her on the road when movie work was slow.

A determined little person, Virginia Sale did everything as efficiently as possible, including production of her own family, twins.

"I always said I didn't have time to have children one at a time," she grinned. "Get it over quickly. That's me."

Today, her son Chris is a songwriter and a personal friend of Johnny Cash, fortunately, for it was Chris who wrote "Jesus Was a Carpenter", and Cash who helped him make it into a hit.



Her daughter has won national recognition for her work with handicapped children, specializing in corrective speech, and Virginia Sale is justly proud of both her offspring.

But when the children were small, she worked hard at her one-woman show, even making her own costumes for the 20 changes her act required. What with sewing for herself and her twins, the constant pressure of reworking and repairing costumes, and hitting the road, Virginia figures she did more than 3000 shows in the 15 years she traversed the country.

When her husband died, in 1962, Virginia Sale decided to settle someplace and chose Hollywood as a permanent residence.

It was here she learned that an ad agency was seeking a grandmother-type for a commercial. One major prerequisite was that she be healthy.

Virginia applied for the job persistently — and the agency capitulated. It was then she discovered that her first commercial would be on the bottom. Literally. Her own.

"No wonder they wanted me to be healthy," she chuckled. "They had me scooting down Los Feliz Blvd. — on my bottom. Two whole blocks, six inches at a time."

She may have hit bottom, so to speak, for her first commercial, but she is now nationally recognized as the little grandmother in TV's Gulf Oil sales pitches and her income has reached new heights.

For a potato chip company, she was a poker-playing dear little old lady. For a soft-drink commercial, she became a barefoot hillbilly, and in a beer spot, she sent mugs of beer sloshing down the

VIRGINIA SALE

counter of a Bronx bar, knocking pretzels and chips in all directions, and drenching fellow-actors at the same time.

She describes that character role as "fun".

When a job comes up in N.Y., Virginia hops into her little sedan and drives — alone. She figures that car has made so many trips across country it could find its way without her.

Despite the rigors of a show-business life, Virginia still maintains a close family relationship with her children.

Would she change her life?

No way.

She's had too much fun, she maintains, and her parts on the screen are contributors to some very cherished memories.

She was cast as a secretary in the first "Topper" produced by Hal Roach. Virginia played that role to the hilt, and was rewarded with kudos that declared it a minor classic of film performance.

She loves playing school teachers, old maids, and an occasional witch, but there came a time when she felt she had been "type cast" just too many times and she owed most of that "fortune" or "misfortune" to her nose. So, she decided to bob it.

Working on a film with Zasu Pitts, Slim Summerville, Joan Bennett and Cary Grant, Virginia managed to accumulate enough money to buy herself a new nose.

Off the picture, she hightailed it to the hospital for surgery and emerged with her head wrapped in bandages.

No sooner had she settled herself at home to convalesce than the studio summoned her back for retakes.

Concerned about her change of profile, she finally wisely decided not to say anything. It was just as well. The normally sharp eye of the cinematographer noticed nothing amiss, and the session proceeded without incident.

But to Virginia herself, her newly-shaped nose brought about a staggering personality change. It also lost her one of the most famous roles in film history — that of the Wicked Witch in "Wizard of Oz". The part went to Margaret Hamilton after the casting director who had called her first recoiled in horror at his first glimpse of her straightened proboscis.

Today, Virginia Sale is a highly successful performer and a fulfilled human being. To what does she owe her success, her fulfillment?

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....with a grain of Salt

Steve McQueen won't be able to drive in the Ontario Motor Speedway Celebrity Race during the Labor Day weekend, when the track opens for the first time. But he won't feel too bad. His newest picture, "The 24 Hours of Le Mans," being shot at the famed French track, uses the fast Porsche 917 which won the 38th running of the Vingt-Quatre Heures du Mans this year... and Steve's the only actor to be allowed behind the wheel...

Out of Line?

Peter Lawford, since breaking his ties with the Kennedy clan, has been off work more than on the set, but he's signed with Vic Morrow and Peter Falk to co-star in "A Step Out of Line" for Cinema Center Films...

"Betty & Claude", an obvious take-off on the famous Warren Beatty-Faye Dunaway picture, has an improbable cast of Ernest Borgnine and Bette Davis... American International is hedging all bets by going to New Mexico, where the governor of the state has been wooing Hollywood films. Borgnine and Davis will play crooks who rob banks to help rebellious youth oppose The Establishment...

Manassa's SRO?

Jack Dempsey would be proud of his hometown, Manassa, Colo., if he knew the Pine Theatre in that community grossed \$596 on a recent fare of three motorcycle movies. Not bad, when one considers a town-population of only 830 people...

Paul Mazursky, who's been kidded about his shoulder-length hair, has vowed

that he'll cut it the day Nixon stops the war in Vietnam... That should send our new ambassador off to Paris peace talks with determination...

Most Excellent American?

It took a long time but Carl Forman, screen writer, producer, director, finally made it BIG. Her Majesty Queen Elizabeth has named him Honorary Commander of the Civil Division of The Most Excellent Order of The British Empire, in recognition of his services to the British film industry. The Badge of the Order was presented to Forman personally by Foreign Secretary Sir Alex Douglas Home, at ceremonies in London. Forman went to England originally in 1952 and has been active in the British movie industry ever since...

Currently a governor of the British Film Institute and a member of the executive council of the Film Producers' Association, he was elected president of the Writers' Guild of Great Britain, first American to have this honor. He's also a Fellow of the Royal Society of Arts...

Succinct Enough?

One of the shortest film titles in history may be Columbia's upcoming "\$". Subject matter is rumored to be timely, too!

Two by Two

Frank Weatherwax, Hollywood animal trainer, is in Amsterdam with a collection of twin dogs, cats, rabbits, and roosters. Two of everything, but not for breeding. Just movie insurance. One animal, or bird, does the acting. The other doubles

CRY OF EXTINCTION — National laws now protect New Zealand's flightless Kiwi, a short-winged, long-beaked bird which faced extinction until protected by the government. The bird, unique to that South Pacific country, is featured on New Zealand's national seal. The shrill "kee-wee" call of the male bird gives it its name.

VALLEY HIGH — Kathmandu, exotic capital of Nepal, is one of the highest cities in the world, yet it is dwarfed by the towering Himalayan peaks which surround it. Visible from Kathmandu Valley, which is 4,500 feet above sea level, are more than a dozen snow-crested mountains, all over 20,000 feet high.

TUG OF WAR — In Okinawa, largest of the Ryukyu Islands in the Western Pacific, an annual tug-of-war involving nearly a thousand men takes place in August. The rope, weighing several tons, is six feet in diameter and is the contest.

A BRIGHT FUTURE — Rich deposits of nickel are a dime-a-dozen in New Caledonia and the mines provide one-third of the world's supply of the glittering metal. But tourism in that South Pacific country is beginning to shine. Visitors spent \$1,200,000 in New Caledonia in 1965 and moved tourism into second place in the Island's economy.

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in the Cinema Center film "The Little Ark", pegged on two orphans caught in Holland's 1953 floods.

Well, Who Is He?

David Burns has been tapped by director Ulu Grosbard to play the father of Dustin Hoffman in "Who is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?" ... Film's being made in N.Y., which suits Dustin just fine. He lives there.

On Location Again

Michael Caine is on location again, but this time it's only 300 miles from his new home outside London. This is the first time since "Alfie" that he's worked as an actor on British soil. Picture is a gangster-era epic called "Carter" ...

James Fox, whose last big role was a horn-rimmed rich boy and boyfriend of Julie Andrews in "Thoroughly Modern Millie" has turned murderer-on-the-run in "Performance" from Warner Brothers ...

Lawless Horses

Ronnie Lubin and Harold Bloom signed Bob Lawless to make minutely-detailed paintings of horses ridden by Johnny Cash and Kirk Douglas in "A Gunfight", shot in New Mexico. When the company moves on to Spain, Lawless' paintings will be used to cast Spanish horses! (You've gotta be kidding!)

Jack Smight is recorded in history. At least his movie, "The Traveling Executioner" is. Smight just learned that the State of Alabama has included production of the film into the official history of the state. Gratefully, the producer will premier "The Traveling Executioner" in the State Capitol.

Remember Marvin Miller?

As Charlie Chan? True. Miller's playing the venerable Chinese detective on television — in a Volkswagen commercial!

Studio Inside

Ernest Butterworth, head of the Greensmen and Gardeners at Warner Brothers, soon to hang up his gloves after 30 years in that department.

Had a talk with Ernie about his life as an actor — a child actor in silent films. Worked with Mary Pickford, William S. Hart, Tom Mix and James Kirkwood, to name a few.

Marion Dinelli, office manager and secretary in Columbia's publicity department, has retired. Emile Kuri, director of set-decorating for Disney, has

Continued on Page 13

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....with a grain of Salt
Continued from Page 11

been "knighted" into the Royal Rosarians. Honor came during the Rose Festival celebration in Portland, Oregon, for his accomplishments in the field of entertainment.

Automotive Notation

Bob Altman borrowed two specially-modified Gremlins from American Motors for "Brewster McCloud", mostly shot in Texas. Stuntman Bob Harris, who drove the cars in "Bullitt", in coordinating the sequences. If they're half as good as the S.F. footage that kept audiences on the edge of their seats for "Bullitt", director Altman should have another winner. He may be voted "the man most likely to save Fox", what with M*A*S*H doing smash business long after "Patton" went citywide...

This and That

Harry Morgan, dropped from "Dragnet", was opted by Disney for a role in "The Rating Game", with Kurt Russell, Heather North, Joe Flynn... Harry Levinson was elevated to branch manager of American International's L.A. exchange. Leon P. Bender, senior v-p, made the announcement, after Murray E. Gerson, western sales manager, o.k'd the move for Levinson.

Charles Alsop, who pioneered film sales to TV in the early '50s, has retired from MGM, with honors by the Sprocket Club and MGM officials, including Paul Picard, vp of MGM-TV.

Curtis Bernhardt was honored by the Berlin Film Festival and given "Award of Merit" for his contributions to the German film industry. His own movies include "My Reputation", "Possessed", "Devotion" and "Conflict", and his roster of stars included Bogart, Joan Crawford, Rita Hayworth, Lana Turner, Bette Davis and Elizabeth Taylor, to mention a few.

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What's Happening-When & Where?

ART EVENTS

ANNUAL PEACE ART AWARDS AUCTION - 1300 Old Oak Rd. Pacific Palisades, 12 noon to dusk, Oct. 4. "Linus Pauling Peace Prize" \$1,000, 4 additional \$250. Jury consists of Jane Livingstone, Assoc. Curator of LA County Museum, Thomas Terbell, Dir. Pasadena Museum and Wm. Wilson, Art Critic LA Times. Proceeds go to Assoc. Draft Counseling Centers of Calif. Catalogues are available for \$1. at 7105 Hayvenhurst Ave., Van Nuys.

PARKING LOT ART SALE - San Fernando Valley Art Club, West Valley Art Assoc., sponsored by the Artists' Guild and the Empire Saving & Loan in their parking lot at the corner of Van Nuys & Vanowen, Sat. & Sun. Oct. 3-4.

GROUP SHOW - Continues thru Sept. at the Canoga Mission Gallery, 23030 Sherman Way, Canoga Park.

WATERCOLORS - by George Gibson, Sept. 18 thru Oct. 8. Group Show continues the first weeks in Sept. at Encino Gallery, 17230 Ventura Blvd., Encino.

PLASTIC PAINTINGS - Rick Herold is featured at the Orlando Gallery, 17037 Ventura Blvd., Encino.

PATTERNS IN COSTUME - County Museum of Art. From hand sewn to machine made, thru Oct. 26, 5905 Wilshire Blvd.

L.A. CITY HALL - Rotunda Gallery, 4th floor, 8-5, free adms. Westwood Art Assoc. thru Sept. 16. Firehouse Gallery Cooperative, Sept. 19-Oct. 14.

L.A. COUNTY MUSEUM OF ART - The Art of India, Nepal & Tibet. More than 345 works from Indus Valley, Terra cottas, textiles & lace. Sept. 22-Nov. 15.

DESIGN CLASS OFFERED - Adults interested in learning about basic principles and how to apply them may enroll at the Barnsdall Arts & Crafts Center, 4800 Hollywood Blvd. Call (213) 661-6369.

GROUPS & ORGANIZATIONS

SAN FERNANDO VALLEY YOUTH FOUNDATION - Valley REC Center in

Van Nuys, 17400 Victory Blvd., between Whiteoak & Balboa. Dances Fri. & Sat. nights. Casual dress. Call (213) 344-TEEN, a 24-hour information service.

NORTH HOLLYWOOD OLD TIME MOVIE CLUB - Showing old time movies every other Friday at the Valley REC Center, 17400 Victory Blvd., Van Nuys. Many magnificent films, silents and talkies, 7:45 p.m., adms. 50c.

Sept. 4 ... "The Gold Rush" starring Charlie Chaplin in his most famous comedy. "Liberty" Laurel & Hardy comedy.

Sept. 18 ... Comedies of the 30's. "Helpmates" Laurel & Hardy. "The Dentist" W.C. Fields. "Little Rascals Follies". "Calling All Doctors" Charlie Chase. Also a Betty Boop cartoon.

Oct. 2 ... "The Lost World" with Wallace Beery, an early science fiction made in 1925. "Putting Pants on Philip," Laurel & Hardy.

WRITE FOR YOUR LIFE - Women's group to correct air pollution, meets first & third Tues. each month, Equitable Savings & Loan, Woodland Hills. Group supplies speakers for PTA meetings, luncheons, conferences. Phone (213) 884-1543 or write P.O. Box 195, Woodland Hills.

L.A. COUNTY HORSE SHOW EXHIBITORS ASSOC. - Horse Show, Pickwick Arena, 1008 Riverside Dr., Burbank, Sept. 20. Calif. Women's Cavalry, Pepper Tree Farm, Glendale, Sept. 27.

SAIL A BOAT - Sailing class eight 2-hour lessons, weekdays or consecutive Saturdays thru Sept. 12, lifeguard tower at Hansen Dam. Canoeing classes start Sept. 19.

SENIOR CITIZENS - Las Vegas trip planned for Sept. 8, contact Mrs. Cowan, 636-6703. Senior Citizens Day at L.A. Fair, Mon. Sept. 14. Senior Citizens Fishing Derby, Wed., Sept. 23, 10 a.m. to 2 p.m., Venice Beach Fishing Pier. Call 380-3807.

PLACERITA PARLOR 277 - Native

Daughters of the Golden West, recently installed Mrs. Peter Blanchard as president; Evelyn Forbes, Leland Smith & John Rumsey, vice presidents; Robert Stevens, rec. secretary; and Paige Cheadle, financial secretary.

HADASSAH - San Fernando Valley Chapters, formal reception & art showing in the Galpin Ford Rotunda, Sat. Sept. 26, 8:30 p.m. Edward G. Robinson, guest of honor. Invitational only, 1500 expected, for tickets call (213) 787-3800.

SAN FERNANDO VALLEY HISTORICAL SOCIETY - Exhibit thru Sept. of Ernest A. Batchelder Tile at the Andres Pico Adobe, 10940 Sepulveda Blvd., Mission Hills, enter on Columbus Ave. A meeting & program for friends of the Mark R. Harrington Library, 2-5 p.m., Sept. 20. Potluck dinner meeting Sept. 30. Andres Pico Adobe open for tours 1-5 p.m., mornings by app't. (213) 365-7810.

MUSIC

"ROCK TO BACH" - San Fernando Valley Symphony Cadenza's Fund raising Buffet Supper & dancing with four kinds of music, rock group, combo, dixieland jazz & string quartet, Calabasas Tennis Club, Sept. 26. Call (213) 781-1886.

CITY PARKS - Community sings, variety shows and band concerts, thru Oct. For information concerning dates & locations call (213) 485-2433.

CAVALCADE OF THE MUSICAL THEATRE - Dorothy Chandler Pavilion, L.A. Music Center. Thru Sept. 5.

HOLLYWOOD BOWL CONCERTS - Tchaikovsky spectacular, Sept. 5. Woodie Guthry Benefit for Huntington's Disease, Joan Baez, Pete Seeger, Arlo Guthry, Country Joe MacDonald and others, Sept. 12. CHICAGO, Rock group, Sept. 18.

CONCERTS ON THE GREEN - Jr. Arts Center Patio, Barnsdall Park, 4800 Hollywood Blvd., 4:30 p.m., Sept. 6.

GREEK THEATRE - Smokey Robinson & The Miracles and Stevie Wonder, Rock singers, thru Sept. 6. Jose Feliciano with the Edwin Hawkins singers, Sept. 8-13.

ROYAL CAVALIERS YOUTH BANDS - Valley residents between the ages of 8

& 20 entertain this month at following events:

Sept. 4 ... Ontario 500 Opening Parade, 7:30 p.m.

Sept. 5 ... Antelope Valley Fair in Lancaster, marching exhibition & concert, 4 p.m.

Sept. 6 ... Ontario 500 race, opening ceremonies.

Sept. 16 ... The Concert Band performs at Liberty Hall in Forest Lawn during the Masons observance of the signing of the U.S. Constitution.

SOCIAL EVENTS

BENEFIT FASHION LUNCHEON — Women's Committee So. Calif. Symphony-Hollywood Bowl Assoc., International Ballroom, Beverly Hilton Hotel, Thurs. Sept. 10.

COTTON BALL — Toluca Guild of Children's Hospital, Grand Ballroom, Sheraton Universal Hotel, Sat. Sept. 12.

DINNER DANCE — 100 Club, Grand Trianon Room, Beverly Wilshire Hotel, 7:30 p.m., black tie, Thurs. Sept. 17.

SIXTH ANNUAL BENEFIT FASHION LUNCHEON — Five Acres San Marino Area Auxiliary, Viennese Room, Huntington-Sheraton Hotel, 11 a.m. Social Hour, 12:30 p.m. Luncheon, Thurs. Sept. 24.

GOVERNOR'S BALL — Los Amigos del Pueblo, Century Plaza Hotel, Fri. Sept. 18.

DISNEY ARTISTS FOR CAL ARTS — Cocktail reception for exhibit of Mary Blair, Blaine Gibson & Al Dempster, home of Mr. & Mrs. Wm. Lund, 6-10 p.m., Fri. Sept. 18.

PACIFIC SOUTHWEST TENNIS TOURNAMENT — Los Angeles Tennis Club Sat. Sept. 19 thru Sun. Sept. 27.

MEMBERSHIP TEA — Women's Auxiliary of Memorial Hospital Panorama City, buffet luncheon, Tues. Sept. 22, Galpin Ford Rotunda, Maurine Dragone, President of Society for Astrological Research, guest speaker. Interested prospective members are invited to contact Miss Baker, (213) 787-3800.

SOUTHLAND EVENTS

INTERNATIONAL FESTIVAL — Universal Studios Tour Center, colorful annual festival features entertainment, foods, arts, crafts from around the world
Special Section 2

thru Oct. 4.

QUACK DEVICES EXHIBITION — Calif. Museum for Science & Industry, Exposition Park, L.A. Display of quack devices used by medical charlatons. Sept. 1 to Oct. 1.

ANTELOPE VALLEY FAIR — Lancaster. Rodeo, horse show, motorcycle races, rural olympics, parade, Sept. 3-7.

COUNTRY & WESTERN MUSIC — Knotts Berry Farm, Buena Park. Sons of the Pioneers, Sept. 4; Ferlin Husky, Sept. 5; Eddie Dean, Sept. 6; Jeannie Riley, Sept. 7.

ONTARIO MOTOR SPEEDWAY — Annual Calif. 500 auto race, Sept. 6.

ANNUAL FALL HORSE SHOW — Earl Warren Showgrounds, Santa Barbara. Free. Sept. 5-6.

LABOR DAY — Sept. 7.

ADMISSION DAY — Sept. 9.

WATER SWIM & AQUA FESTIVAL — La Jolla Cove, La Jolla. Largest ocean swim meet in the nation. Water events, paddle board championship, rescue demonstrations, a one mile ocean rough water swim, from noon Sept. 13.

FREEDOM CLASSIC — Coliseum, Los Angeles, Sept. 11.

CATALINA FESTIVAL OF ART — Avalon, Catalina Island, Sept. 12-20.

SYLMAR'S ANNUAL FAIR — Hubbard & Glenoaks Blvds., RCA rodeo, fair, booths, parade (11 a.m., 19th) Sept. 18-20.

ANNUAL DANISH DAYS — Solvang, north of Santa Barbara, Sept. 19-20. Sat. breakfast featuring Aebleskive.

LOS ANGELES COUNTY FAIR — Sept. 18-Oct. 4. Located in Pomona the Fair is the largest in the nation.

OJAI VALLEY MEXICAN FIESTA — Ojai, noon-5 p.m. Adms. \$1 adults, 50c children, Sept. 20.

SENIOR CITIZENS DAY AT CATALINA — Avalon, Catalina Island, Sept. 21-22.

NIGHT HARNESS RACING — Hollywood Park, Inglewood. Tues.-Sat.

nights, 7:45 p.m. Sept. 22-Dec. 21.

SO. CAL. FESTIVAL OF ARTS — Golden Mall, Burbank, art festival & sale, Sept. 26.

S.S. CATALINA — Big white steamer continues daily crossings to the island until Sept. 27.

BICYCLE RACES & TOUR — Avalon, Catalina Island, Sept. 26-27.

THE FEMININE EYE — Calif. Museum of Science & Industry, Exposition Park, Los Angeles. Photographic exhibition by leading women photographers. Sept. 26-Nov. 22.

PINTO — Ford Show, sneak preview, Fri. Sept. 11, Galpin Ford, 15505 Roscoe Blvd., Sepulveda.

WEEKLY OUTINGS FOR BOYS — Griffith Park offers limited openings for boys 8 thru 12, continuing until Sept. 12. Boys may sign up in groups or individually, call (213) 380-3807.

GRIFFITH PARK OBSERVATORY — Debuts "Deep Sky Wonders" an outer space show in the planetarium theater thru Oct. 4. The shows are offered three times daily, at 3, 7:30 & 9 p.m.

WATER SKIING AT CROWLEY LAKE — Continues thru Labor Day. Fees are \$3 per day and \$12 for a six-day week for launching and mooring boats. The lake is open from 6 a.m. to 6 p.m. Weds. thru Mons.

SOUTHLAND EVENTS — Southern California Visitors Council, (213) 628-3101, 705 W. Seventh St., L.A. Free information.

THEATRE

"THE BELLS ARE RINGING" — Musical comedy, opening Sept. 4, Burbank Little Theatre, 1111 W. Olive, Burbank. (213) 843-9400.

"JACK IN THE BEANSTALK" — Sun. matinee. "JOHNNY APPLESEED & THE INDIANS", Sat. matinee, children's theatre, Storybook Playhouse, 4334 Van Nuys Blvd., Sherman Oaks. (213) 788-9796.

"THE COURTSHIP OF EDDIE'S FATHER" — Drama, opens Sept. 8, Glendale Center Theatre, 324 N. Orange, Glendale. (213) 244-0786.

BURBANK SYMPHONY — Sat. Sept. 12,

Starlite Bowl, Stough Park, Burbank.
(213) 846-2141.

“LOVELY LADIES & KIND GENTLEMEN” — Musical comedy, opens Tues. Sept. 8. Dorothy Chandler Pavilion, L.A. Music Center. **“THE CAVALCADE”** — Musical, Sept. 27. Dorothy Chandler Pavilion, L.A. Music Center.

JOFFERY BALLET — Sept. 8, Ahmanson Theatre, L.A. Music Center.

“THE DREAM ON MONKEY MOUNTAIN” — Adult comedy, plays thru Oct. 11, Mark Taper Forum, L.A. Music Center.

“THE DRUNKARD” — Pike's Verdugo Oaks, Glendale, Wedns., & Harlow's, Tarzana on Fridays. Old fashioned melodrama with dinner.

TOPANGA PLAZA
SHOTS FOR TOTS CLINIC — Sept. 1-3.

POWER SQUADRON
DEMONSTRATION — Sept. 1-3.

GREEK CULTURAL DISPLAY — Featuring handicrafts, costumes, music. TWA cooperative venture.

AMATEUR PHOTO EXHIBIT — Sept. 27 to Oct. 5.

BULLOCK'S FASHION SQUARE
ART EXHIBIT — Encino Jaycees' Semi-Annual Art sale and display, Sept. 17, 18 & 19. Profits go to charity.

OCTOBERFEST — International festival of exotic foods, etc. by Universal Studios, Oct. 3.

DEVONSHIRE DOWNS
WRESTLING MATCHES — Every Sat. night Championship Wrestling in the Main Exhibit Building. The Wrestlers will be featured as shown on Weds. night TV. The box office opens at 12 noon each Sat., doors open at 7 p.m. and the event begins at 8:30 p.m. Adults reserved seats are \$2.50, Gen. Adms. \$1.50. Children under 12 with an adult are \$1.50 for reserved seats and \$1.00 for Gen. Adms. Thru Dec.

SWAP MEET — Every Sun., 8 a.m. to 4 p.m., grand opening Sept. 13. New merchandise only. Kids play area.

DEVONSHIRE DOWNS — Available to the public for lease at reasonable fees. Organizations or individuals will find the

exhibit buildings, grandstand, and display areas well suited for fund raising and cultural events. Call (213) 363-8181.

WORKING ART SHOW — The Artisans actually create Oils, Collages, Acrylics, Metal Sculptures, & Graphics on the Mall at Laurel Plaza, No. Hollywood, 10 to 9, Sept. 18-27.

SCHOOLS & COLLEGES
SAN FERNANDO SCHOOL FOR ADULTS — Driving lessons will open Sept. 15. The latest in equipment is available. Fee \$10. Plus the standard \$8. Board of Education registration. Class meets 6 p.m. on Tues. & Thurs. San Fernando High School, 11133 O'Melveny Ave. 365-2558 after 2 p.m. **HIGH SCHOOL DIPLOMA** — Adults may register thru Sept. 10, 1:30-4:30 p.m. & 6:30-9:30 p.m. New semester begins Sept. 14.

LOS ANGELES VALLEY COLLEGE
Sat.-Sun., Sept. 12, 13 — **PUPPET PERFORMANCE** “Folk Tales of Our World” in the Valley College Theater. Sat. 10 a.m. & 2 p.m. Sun. 3 p.m.

Wednesday, Sept. 23 — **COFFEE HOUR** in the Home Economic's Dining Room at 8 p.m. Those wanting to attend call Ruby Zuver at 781-1200.

Mon.-Thurs., Sept. 28-Oct. 1 — **FACULTY EXHIBIT** will be held in the Art Gallery, 12 noon-3 p.m. and 6:30 p.m.-9 p.m. Closed on Fridays.

Weekends, Sept. 19-20 — **LIBRARY** will be open every weekend during the school year for the public. Saturdays 10 a.m.-4 p.m. and Sundays 3-9 p.m. Closed only during school holidays.

* All Coffee Hours — for members of the community to meet with Valley College's president, Dr. Robert E. Horton.

VALLEY CHAMBERS
NORTHRIDGE — Women's Division first Ways & Means project, “**DESSERT BOX AUCTION**”, cocktails & buffet dinner, Sat. Sept. 19 at home of Nancy Deindoerfer. Call Chamber, (213) 349-5676.

VAN NUYS — General meeting breakfast, Congressman James C. Corman, guest speaker, Sept. 2, 8 a.m., Long's Caterers.

NEWHALL-SAUGUS-VALENCIA — Women's Division forms with more than 30 civic-minded concerned ladies signing up. Mrs. Bobbie Trueblood, chairman, welcomed them and Mrs. McLean of Saugus was elected the first president.

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• **SEPULVEDA**

Assemblyman Newt Russell installs the new officers at a dinner-dance, Sept. 18. Any woman joining before the installation will be a charter member. Call Chamber office for information. (805) 259-4787.

SHERMAN OAKS — Mrs. Lucille Turner, Executive Secretary, recently attended the U.S. Chamber of Commerce School of Management at Texas Christian University, Ft. Worth, Texas. Only six Universities in the U.S. give these courses designed to make the Chamber more effective in serving the community.

WOODLAND HILLS — Las Vegas Night, Sept. 19. Cost of ticket includes buffet dinner, call Chamber for details, (213) 347-4737.

SPORTS

***BOXING** — Valley Music Theatre, three times a month, starting Sat. Sept. 12. International matches broadcast over KTLA, George Parnassus, Master of Ceremonies.

*Deadline for items and photos is the 8th of preceding month. Mail to Ayalita Cross, P.O. Drawer M, Sherman Oaks, Cal. 91403.

MOVIE & TV STUDIOS

***ABC-TV** — 4151 Prospect, Hollywood. 663-3311. Write for tickets.

CBS-TV — 7800 Beverly Blvd., Los Angeles. 651-2345, Tours 1-5 PM on hour Mon.-Fri. Write for tickets.

COLUMBIA PICTURES — 1438 N. Gower St., Hollywood. 462-3111.

WALT DISNEY — Buena Vista & Alameda Sts., Burbank. 849-3411.

GENERAL SERVICE — 1040 N. Las Palmas. 469-9011.

SAMUEL GOLDWYN — 1041 N. Formosa, Hollywood. 851-1234.

KHJ-TV — 5515 Melrose, Hollywood. 462-2133. Write for tickets.

KTLA-TV — 5800 Sunset, Hollywood. 469-3181. Tours on written request. Write for tickets.

KTTV — 5746 Sunset Blvd., Hollywood. 462-7111, ext. 291. Write or call for tickets.

NBC-TV — 3000 W. Alameda, Burbank.

845-7000, ext. 2194. Tours Mon-Sat 10 AM-5 PM. Write for tickets.

PARAMOUNT PICTURES — 5451 Marathon, Hollywood. 463-0100.

20TH CENTURY-Fox — 10201 W. Pico Blvd., W. Los Angeles. 277-2211.

UNIVERSAL STUDIOS — Lankershim Blvd. at Hollywood Freeway. Universal City. 877-1311. Daily tours from 10 AM, Sun. from 10:30 AM.

WARNER BROS. — 400 W. Olive, Burbank. 469-1251.

***TROPICO GOLD MINE** — Mill & Camp is a major So. Calif. tourist attraction. Mine and Gold Extraction Mill stand exactly as they were when mining operations stopped more than a decade ago. On Tropic's lower slope, Goldcamp, historic community of turn-of-the-century buildings, restored intact for antiques, artifacts and memorabilia of California's yesteryears. Tropic is in Antelope Valley high-desert, five miles west of Rosamond (15 miles north of Lancaster on Highway 14) almost equal distance between Edwards AFB and Willow Springs Raceway.

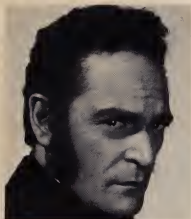


Bill Pratt

Remember Radio?

Introducing

Joe De Santis, columnist.



Joe De Santis — veteran actor whose career began with Orson Welles and the Mercury Theater during the nadir of depression, later racked up starring roles in some 10,000 radio shows, mostly out of N.Y., including NBC Radio Playhouse. He was with Walter Hampden Repertory Co. in Lillom, Strictly Dishonorable, Time of the Cuckoo, etc., featured or co-starred on all major networks during the live-drama period; has been featured or guest-starred on such major TV series as Mission Impossible, Hawaiian Five-O, The Untouchables, The Fugitive, etc., etc., made zillions of movies, including co-starring roles in Blue, Cold Wind in August, The Brotherhood, etc., etc. More often than not, he sports a bushy gray beard and bushy gray hair for many of his character roles. He's a linguist and dialectician who did most of the voice-over for the classic oft-played Michelangelo, dubbed nine roles for the made-in-Italy version of War and Peace.

The Radio I remember centered mostly around the second and third floors of NBC in N.Y. Two ample areas, from which radiated entrances to the various studios, generously supplied with lounges and benches, and connected by a very wide and elegantly carpeted stairwell.

Here the actors congregated . . . those who were working and those between jobs. We rested, and met, gossiped and read, or just waited for a call. For this was also a message center.

In one corner, at the top of the stairs, was a desk presided over by a uniformed page — with phones, a blackboard, and a bleating PA system. On the other side of the area were the various direct lines to the busy answering services: Radio Registry, Telephone Exchange and Artist's Service.

Personal messages were filed by the page, in a readily consultable celluloid holder.

Calls from the Exchanges were simply chalked up on the board — "Joe DeSantis

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SEPT. 10th

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You've probably heard a lot about the Vega by now.

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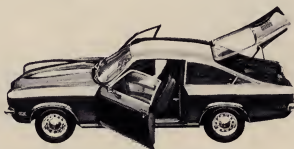
Forget that the Vega comes in four models: coupe, sedan, wagon and panel truck. Forget that it gets around 25 miles to the gallon. Forget that even the standard sedan comes with a 90-horsepower overhead-cam aluminum al-

oy engine, front disc brakes and front bucket seats.

Forget all that and just take Vega for a test-drive. That, all by itself, will convince you.

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call Registry," etc.

The pages at NBC were remote, aloof, highly efficient, taking the hurry and bustle and conversational hubbub in stride.

We, on the other hand, were unfailingly polite to these fledgling executives. There was always the frightening possibility that one of these braided and uniformed first-runners might someday own the place. As a matter of fact, some of them did achieve much power as staff directors and one of them grew up to be Gregory Peck. You never could tell.

Occasionally, a glittering actor bounded up the stairs on his way to another studio, hastily waving greetings.

This was most likely a member of the elite, the magic circle, one of the 50 lucky performers who worked from morning to midnight, moving among us like gods. I say "most likely" because, sometimes, he was just an actor playing his own role.

A group of us were gassing one day about the gambits used by some of the less fortunate members of the profession, to impress directors who, in those agentless days, were the key to "one-shots".

One of the more popular ways to get to these valuable contacts was to park an overcoat on the second floor and stride purposefully up the main stairs, only to come back down via one of the back stairways down the hall, thus giving the impression of being busy, busy, busy, and in demand.

Another, was to carry a script or two, always, no matter how old.

Another favorite ploy was to phone from a second floor phone, and have yourself paged by the majordomo on the floor above.

One aspirant mentioned hanging around the lobby, waiting to get into the same elevator a director boarded.

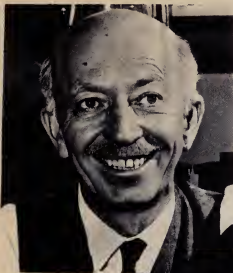
And then there was the Kaufman-Bedrick lunchroom, where, if you were lucky, you could grab the stool adjacent to a director bolting a quick lunch.

There were "Listen to me on the (blank) show" penny-postcards, and the Jerry Macy blotters (of which more anon) and other devices.

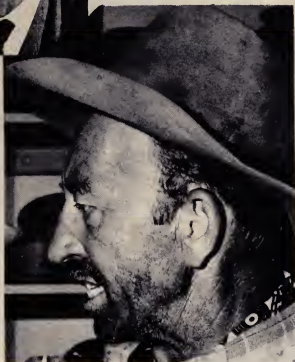
Sitting there, killing time, we gravely discussed the relative effectiveness of each noble try. At one point, Maurice Tarplin, who played the Inspector on Boston Blackie, and the ubiquitous voice of Churchill, deadpanned: "Yeah, sure. Those are all good. I'll tell you, though, It doesn't hurt to be seen coming out of that pay toilet in the men's room on the third floor."

The third floor. I remember it fondly.

Good Guy Cady



Bad
Guy Cady



Psychologists hold that most of us have two personalities: the one we show to the world and another which we conceal even from ourselves. Actor Frank Cady makes a handsome living by portraying both ends of this spectrum. He is one of the screen's most popular "good bad guys".

A resident of Woodland Hills, Frank has for years been identified in the public eye as the affable Doc Williams on "The Adventures of Ozzie and Harriet", and the amiable Sam Drucker on "Petticoat Junction". A recent "Gunsmoke", however, saw him as a dastardly villain.

"This guy," Frank recalls, "was all bad. Between attempts at murder, he slapped his daughter around. But beneath his rugged exterior there beat the heart of a chicken. When cornered in a fight, he would bite."

Frank says that he enjoyed playing the meanie, but prefers playing more pleasant characters. They are less hazardous physically. The "heavy" traditionally gets his come-uppance, and TV heroes tend to be, like "Gunsmoke" hero Jim Arness, well-muscled gentlemen. After tangling with Arness, affable-amiable Frank Cady prefers to mix it up with a sack of potatoes in his Hooterville country store.

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Change Your Handwriting

by Ila Crane

Would you like to increase your will power? Heighten your imagination? Decrease sensitivity and emotionalism? Strengthen and improve your character and personality?

By changing your handwriting you can change yourself. Did you know that your handwriting is a symbolical expression (by the subconscious) of the way you feel about yourself? That when you are writing, your subconscious is drawing a picture of your self-image?

Do you like your handwriting, or is there something about it that disturbs you? Chances are that if you do not like it, it is because you don't like what it is telling you, and that you are not living up to your true potentialities.

Subconscious Communication

Fortunately, this means of communication between you and your subconscious is a two way street. By deliberately changing your handwriting you can feed back positive, constructive suggestions to your subconscious.

Take a piece of paper and make heavy strokes back and forth on the paper, with lots of sharp angles and a few jabs. Look at it. You will be able to sense the feelings of aggression, hostility and frustration that these marks denote.

Illustration # 1



Now, take another piece of paper and make nice, lazy, loops, softly-rounded curves and circles. As you look at them you will become aware of the calming effect it has on you, the pleasant state of peace that emanates from within.

Illustration # 2



This demonstrates how responsive your subconscious is to symbols and images, and how you can influence your subconscious by changing the symbology of your writing.

If you are willing to invest 10 minutes a day toward self-improvement, five minutes in the morning and five at night, to write a sentence, making the changes that you are learning here, you can train yourself to new habits of writing and new ways of feeling, thinking and doing at the same time.

Choose a sentence, proverb, or affirmation, you find stimulating or of special interest to you. If it pertains to some particular trait you want to develop, so much the better.

By writing it over and over again as an exercise, the thought contained in the sentence acts as an additional auto-suggestion.

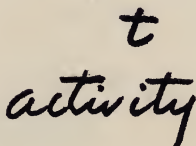
Watch Those "T"s

One of the first, and most important, changes to be made is the way you cross your "t"s. That small bar across the t-stem indicates the degree of willpower you possess. It's an important ingredient which helps you to say "No" to that tempting, rich dessert, or aids you in overcoming an undesirable habit. It's the quality which gives you the strength and determination to carry through to completion those very difficult tasks.

This small bar, correctly placed on the stem, can give you balance between caution and impatience.

Become consciously aware of the way you make your t-bars. Keep them firm and well balanced on the stem. This is a powerful signal to your subconscious, that this is the way you really are. Strong, firm and well balanced.

Illustration # 3

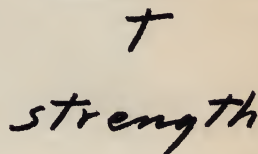


The next step is to eliminate the upstroke on the t-stem. By taking away this stroke you are automatically eliminating several potentials of negativeness. For instance, if you loop the stem it indicates sensitivity and a holding of unexpressed emotions. Or if you go up, and then down, in a retracing motion, you are encouraging secretiveness. The upstroke itself can indicate resistance, so drop it from your writing.

Drop the Upstroke

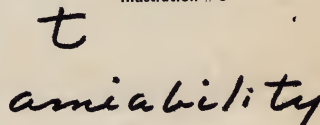
By dropping the upstroke you will find that whenever the letter "t" comes in the middle of a word it will cause you to make a break in your writing. This is great! If you keep to your normal flow and rhythm of writing, this break will develop your intuition. In addition to all this, the straight down stroke will develop a straight forward and resourceful personality.

Illustration # 4



Make your balanced bar about two thirds of the way up the stem, and make the stem tall enough so that it does not crowd the middle-zone when you make the bar. This extra tallness of the stem will improve your intellectual capabilities and your perspective imagination. Add a small cup on the end of the stem and you are promoting within yourself warm, friendly, feelings towards others, coupled with a desire to please.

Illustration # 5



Practice making your "t"s this new way until it becomes second nature to you. And then be ready, in the months to come, for some more exciting changes as you WRITE YOUR WAY TO A NEW YOU.

(Next month: Ovals, open and closed, as an expression of frankness or inhibitions, and how to correct.)

Once upon a time - at Universal

by Paul Lindenschmid

Nineteen years before Al Jolson's voice virtually destroyed the industry as it had always been, Papa Carl Laemmle, founder of Universal Studios, had already developed a primitive sound system for motion pictures. In 1910, he imported a device called Synchronscope from Germany. The idea was startlingly simple; actually talkies in reverse. It began with a phonograph record. Then the recording artist was photographed, pantomiming the words until a passable synchronization was achieved. Later, Laemmle used a similar method, (Movie Tone Sound) in his 1929 production of "Show Boat," starring Laura La Plante and Joseph Schildkraut.

By the way, did you know that one of the first sound films was an 1894 production of "Annie Oakley." Sound

was squeaked out by a cylinder installed in the base of a peep-show machine.

Universal officially opened on March 15, 1915. To inaugurate Universal City, a special train was sent across the nation to bring special guests westward. No less than the famous William (Buffalo Bill) Cody got on at Denver, and by the time the train reached Hollywood, 15,000 people were on hand at Lankershim Boulevard to see Laemmle presented with a golden key that would officially open the studio.

The Studio's site is historical in itself. It marks the spot where, in 1864, Mexico's General Andree Pico and U.S. Army Colonel Fremont signed the treaty whereby California was ceded to the United States.

In the beginning there were only two sound stages and a few various buildings.

There were even Indians actually living on the lot in those days, 75 of them within the studio gates.

Fifty years ago there were no props and no extras, as we know them today. Those were the days when, if the director suddenly decided to use a live one-year-old baby in a scene, the prop man was expected to get one at once. Working on the theory that the show must go on, the prop man searched the neighborhood, looking for a baby carriage covered with mosquito netting. Chances were, if no one were in sight, he removed the infant from the carriage and rushed back to the company. The baby was used in the scene and returned to its carriage, hopefully, with no one the wiser.

In 1915, interior decoration and matching color wasn't very important. There were as many as 44 companies



OPENING DAY at Universal City, March 15, 1915, with a smiling Carl Laemmle (in cutaway coat) posing happily next to Lois Wilson, the Miss Universal of the day.

working at one time. Props were removed each night and stored in one room. It wasn't at all unusual for a company to fall heir to an entire new group of furnishings for the next day's shooting.

In addition to Indians, a number of families also lived on the lot. Mary Welch, who is now with the Art Department, literally grew up on the lot. In 1923, before she was born, the Welch family first settled in Universal City. Her



REAL INDIANS really lived on Universal's back lot in 1915

parents, brother and sister were among the 10 resident families, which were a requisite at that time for the incorporation of the studio. Mr. Welch worked all over as personnel department, assistant director, script boy, electrical department, etc. In 1929, the family moved to Seattle, Washington. Then, several years later, after Mary was born, they returned to Universal and again took up residence on the back lot.

Mary remembers: "The hours I spent watching companies shooting; hobnobbing with the gang on the sets; acting as self-appointed assistant to Ed Millard, keeper of the storage film library; roller skating up and down New York Street will always stand out in my mind. It seems natural that I should be nostalgic toward the studio and its early days . . . It's more then the place I work in . . . it's home."

We've all heard about Ark Park. But, some 45-years ago, Universal City boasted one of the most complete and finest zoos in Los Angeles . . . containing, among other animals, 30 lions, 10 lionesses and 10 leopards. It wasn't unusual for employees to go horseback-riding on studio property after working hours or buy fresh eggs from the studio chicken ranch.

In those early days, Universal launched many of the great names associated with Hollywood. Mae Murray, known for her pouting bee-stung lips, made her film debut in Universal's "Princess Virtue," in 1917. The ex-Ziegfeld girl later helped another Universal star to achieve stardom. His name? George Hamilton.

The world famous Russian ballerina, Anna Pavlova, made her only film appearance here in the 1916 production of, "The Dumb Girls of Protici," co-starring Robert Julian.

Grant Hough, Still Lab technician, recalls that Director Eric Von Stroheim was so magnetic that even when he just wandered into the lab, everyone in the building knew he was there. It was he who directed Hollywood's first

was rumored to have said as he released her from her contract. Last year Bette Davis appeared in an episode of "It Takes A Thief," and stole ratings nationwide. She left Universal to become an award-winning great star, one of the few who can still generate real excitement.

Rudolph Valentino, Pearl White, who made the first film serial, "Perils Of Pauline," John Barrymore, Constance Bennett, whose last movie, "Madame X," was for Universal, Hoot Gibson, Universal's long time number one cowboy, and Jean Harlow, all have left a touch of magic at Universal.

The 1930 classic, "Ali Quiet On The Western Front," firmly established the motion picture as an art form of world importance.

There were those who went so far as to suggest that Carl Laemmle receive the

UNIVERSAL STUDIO'S main building as it faced Lankershim Blvd. in 1915.



million-dollar motion picture, Universal's 1921 production, "Foolish Wives." The film, unfortunately labeled Von Stroheim "overly extravagant" and contributed to the end of his directing career.

Bette Davis, the all-time great box office champ, got her start at Universal. However, the Publicity Department decided that the name Bette Davis had no glamor-appeal. A great name for a secretary, maybe, but not a movie star.

After much deliberation, they finally came up with a new name . . . Bettinia Dawes.

"Bettinia Dawes," Miss Davis exclaimed, "I refuse to be called 'between the draws' for the rest of my life."

Her first film for Universal was "Bad Sister," with Conrad Nagel and Zazu Pitts, but the 1930 production was less than a box office smash.

Carl Laemmle's reaction to her was very negative indeed. For him, she had as much sex appeal as Slim Summerville, he

Nobel Prize for producing this timeless masterpiece.

Like Disney, Universal went all out in pioneering cartoons. Walter B. Lantz of Woody Woodpecker fame, started with Universal in 1929. Although Woody didn't actually come into being until World War II, Lantz was very busy creating a character called "Oswald the Lucky Rabbit," the Snoopy of its time, loved by children and parents alike. Lantz was still working at Universal, deeply involved in plans to recreate Woody.

Have you noticed the emergence of pantsuits on our lot? It's scarcely a first at Universal — 45-years-ago Laura Oakley wore pants, as Universal's only lady Chief of Police.

Universal opened its gates, 55 years ago. It was then the largest studio in Hollywood. Still large, it is also the only studio which continues to perpetuate the glamor of the industry by opening its gates to the public.



From 1943 at Universal Pictures-
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THE TURTLE'S TURN — Giant sea turtles, some up to eight feet long and weighing 3,000 pounds, flock to the east coast of Malaya, Federation of Malaysia, in May each year. The leathery sea creatures come ashore with the tide and lay their billiard-ball size eggs in the warm sand. As many as 1,000 turtles have been counted during their annual spawn.

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The Count Dracula Society

Seeks new blood

By Frank Taylor

The first time I heard someone mention the Count Dracula Society I thought he had stripped a gear. Then I thought why not? We have everything else in Los Angeles. If the old Count wants to have a few friends over for a drink, more power to him.

The thoughts of Dracula made me a bit thirsty and I asked for an introduction to the group. Anxious for publicity, a member quickly arranged for an informal gathering in Hollywood at 8 p.m. With no moon predicted that night I felt it was safe to risk a trip even though a light mist was falling like a thick London fog. Just the night for Jack the Ripper, I thought, glumly, getting out of the car in front of the house.

It was a bit disappointing to find a regular California-type house sandwiched between some modern glitter-front apartments. Checking for flying bats and roving warlocks, I held my tape recorder over my heart and started up the walk. Nailed to the massive front door was a bio on my host listing him as, "An expert on the artificial international language Esperanto," among other accomplishments. Nobody who can learn Esperanto can be ALL bad I decided.

When the door opened, I was greeted by a guy who looked more like Johnathan Winters than Dracula, (but be on your guard anyway I told myself). A small group of society members were already waiting for my arrival. A grand piano in the corner was nearly hidden under a mass of plastic space toys, mechanical men and rubber ray guns — all part of our hosts collection of science fiction THINGS.

Every corner of the room contained some memento of horror films, science fiction, or fantasy pictures, or props. The walls, floor to ceiling, were covered with books on the same subject, until the whole place resembled a bookstore bargain basement. It was a tiny bit un-nerving.

One member of the society introduced



OBVIOUSLY — There's no ghoul like an old ghoul. These are onetime props from a Hitchcock film, now owned by the Count Dracula Society.

herself as Valina, but later admitted her real name was Florence Marly. Dressed in a tight-fitting silver outfit, with hip-high matching boots and towering silver hat, Miss Marly told me about her cosmic ballads and electronic music.

Her first one, called SPACE BOY deals with a chap who is fatally attracted to Valina (Miss Marly) and dies "in the cruel green arms" of the silver-coated space vamp. Later he is "buried among the stars". Just how this was done isn't too clearly explained, though.

Miss Marly can look back on a successful career as an actress, one member of the society told me. Besides co-starring with Humphrey Bogart in TOKYO JOE, she was a space vampire in QUEEN OF BLOOD, which featured plenty of bile green blood photographed in gorgeous color.

Verne Langdon, who makes monster masks for a living, was recently given a special award by the Count Dracula Society in recognition of contributions his firm is making to the field of science

fiction monsters, horror types and assorted creepy characters. Since he had joined the group I was interviewing, he was asked for some candid comments about the award and the society.

It was from Langdon, for instance, I learned Donald A. Reed, founder of the society and national president, once got up at an awards banquet and made the following pronouncement:

"No one is this society has done more for it than I have." (Applause) "No one in this society has worked harder for it than I have." (Applause) "Therefore I'm giving myself this special award in recognition of my efforts." (More applause)

Reed also gave himself a "surprise" birthday party, according to Langdon, which, even in Hollywood, must rank as something of a "first."

Commenting on his association with the society, Langdon continued:

"It's been kind of fun the last five years creating all kinds of weird things and meeting strange people like "Forrey" (Forrest J. Ackerman, one of the patron saints of the society) and Donald Reed. It's DIFFERENT. That much I can say. It IS different."

Not to be overlooked, Manuel Weltman, co-founder of the society and honorary life secretary told me about his current employment as Assistant Librarian and Historian of the Magic Castle, Manager of the Finders/Seekers Research Service and part time magician at the Hollywood Wax Museum on Hollywood Blvd.

But it was his past employment as a Frankenstein assistant in special live performances at horror movies during the 1940's that seemed by far the most bizarre.

Weltman described his career as a sort of teenage ghoul this way:

"The house lights would go off. When they came on again there would be the Frankenstein monster on stage. As an assistant, I would come on the stage in a white coat and a straight jacket in my hand. Then the monster would wrestle with me as I tried to get the straight jacket on him.

The monster would run off the stage and the house lights would go off once more. At this point, young Weltman would abandon his duties as monster-trainer and dash through the screaming audience tossing handfuls of vaseline coated rubber bands in the laps of startled patrons shouting, "Worms! Worms!"

Other nights, Weltman had to content himself with tossing dummy bodies off the balcony of the theatre, or flashing a

giant flashbulb into the faces of the audience, just before the second monster-film started.

When his duties for the evening were over, Weltman would sit through the movie.

"I think I've seen every Frankenstein, Dracula and Mummy picture hundreds of times in those three years" Weltman said.

"I've had my fill of horror movies. In fact, I can almost quote them by heart. That's how I became interested in the Gothic," Weltman concluded.

If it hadn't been for Gilbert and Sullivan, however, Weltman might never have found the Count Dracula Society.

"I met Donald Reed and formed a society called "THE LOS ANGELES SAVOY ARTS," a group dedicated to Gilbert and Sullivan works. Donald was vice-president."

When Reed decided to form a society devoted to Gothic literature, Weltman was invited to help. Thus the pair exchanged titles in the Los Angeles Savoy Arts Society, for similar ones in the Dracula Society. Selecting a name for the new organization presented difficult problems for the pair, however.

First title was "Friends of Mrs. Ann

Radcliffe." But this was rejected when it was decided the 18th century author of horror tales didn't have enough friends left in the world to form a club.

Next, someone hit upon the idea of calling it the "Bela Lugosi Society," after the famous actor who played in the first DRACULA film and dozens of others that followed.

This title was also discarded, Relatives of the actor might object. Suddenly, a stroke of inspiration provoked the question: "What is the one thing that automatically conjures up the Gothic in the average person's mind?" From the society's point of view it was Count Dracula. So, a new fan club flowered in Los Angeles.

President Reed went on to explain why Frankenstein wouldn't work as a name. "We felt that The Frankenstein Society wouldn't express the dignity we wanted the organization to have. And we couldn't name it after Mrs. Ann Radcliffe, because her fame had so deteriorated hardly anyone knew who she was," Reed said, sadly.

Since its inception in 1962, The Dracula Society has attracted about 250 members across the country, according to



MONSTER HEAD — Science fiction prop delights Manuel Weltman, Florence Marly, Ackerman and Donald Reed, avid members of this ghoulish society.

its founder. Most members, however, are located in the Los Angeles area, Reed claims.

A quick rundown of the most prominent society members finds the same names appearing over and over again in dozens of projects and activities.

Florence Marly, for instance, star of the epic "Queen of Blood" was joined in the cast by Forrest J. Ackerman.

The director of the film, Curtis Harrington, who has since gone on to bigger and better suspense and horror films, introduced Miss Marly on a recent telethon.

Lately, some society members were cast in his latest film, "Games" produced at Universal City Studios. Miss Marly was one of the first to be given a cameo role in the picture.

Ackerman, himself, in addition to being a veritable patron saint to the Dracula Society, has been given TWO Mrs. Ann Radcliffe Awards and will be given ANOTHER award at the March banquet of the group.

Not to be outdone by all this, a female member of the group, Mrs. Terri Pinckard, is busy writing a book about Ackerman called: MR. SCIENCE FICTION.

Of all the members in the club, however, Forrest J. Ackerman certainly has the largest claim to authenticity and authority on the subjects of witches, warlocks, zombies, mummies, wolfmen, phantoms, ghosts, creeps, ghouls, things from outer space, molemen, monsters, and vampires.

His home is a monument to the subjects Gothic, horror, science fiction and fantasy. From the outside, it looks like any ordinary two-story California residence, with a strong Spanish flavor, complete with tile roof. Once past the front door, however, all resemblance to a home is purely coincidental.

Every wall, hallway and arch, from floor to ceiling, is covered with book shelves. The shelves are in turn jammed with more than 100,000 items (This is just a guess. Nobody really knows for sure) about Gothic, horror, science fiction and fantasy.

Books, manuscripts, prints, paintings, posters, pictures, photos, film props, magazines and models fight for space, wherever you turn.

Bathroom, kitchen and garage are stuffed with shelves, and storage spots. Ackerman claims to have the largest collection of "spooky" material and nobody thus far has questioned his claim. A shade past 52, Ackerman has been gathering material for at least 42-years, he reckons.



FORREST ACKERMAN - Dracula Society "biggie", noted science-fiction collector, also collects memorabilia. Pointy ears, once worn by actor Leonard Nemoj, do not improve hearing. Ray gun wreaks no damage.

He supports his hobby by acting as a literary agent for such writers as A. E. Van Vogt, Ray Bradbury, and himself. He also edits the "Bible" of monster fans, FAMOUS MONSTERS OF FILMLAND, which once enjoyed a circulation of more than 2,000,000 copies monthly.

As Editor-in-Chief of Famous Monsters, Ackerman has edited at least 75 editions. Besides monsters, Ackerman edits two other publications, "SPACEMEN" and "MONSTER WORLD." By his own admission, he has had 500 articles and stories on science-fantasy published.

When asked what he felt was the milestone in the society's history, President Reed said, "We feel the most important thing we have done is to make people aware of this kind of literature."

"We want people to realize that Gothic subjects are worth serious study. More colleges all the time seem to agree with us. One just spent \$35,000 for materials on the subject, for example.

Mrs. Terri Pinckard, the mother of four and the author of "Monsters are GOOD For My Children" expressed her philosophy on monsters and kids when she told me:

"Any person, any YOUNG person, Continued on Page 33

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FOOD 'N FUN

Geni Charlesworth

Gourmet, it isn't and doesn't pretend to be, but a la famiglia or family-style Marquee Mia, 2911 Riverside Dr. in the heart of Toluca Lake's "Restaurant Row" is out to beat today's inflation satisfactorily.

The Mangolas, Tommy, the chef, and brother Tony, his partner, are originally from Pittsburgh, Pa. Hank Grandy, long-time valley bartender is handling mixologist chores and lending his ear to customer chat in a most friendly manner.

We enjoyed "the works" which at \$3.95 included our selection of Veal Scallopini Marsala, assorted hors d'oeuvres, antipasto-style, with salad greens, too, a hot garlicky soup (not minestrone), pasta with meat sauce, homemade bread and a glass of red house wine. Children under twelve, without wine, of course, only \$1.95.

Tommy and Tony offer many other Italian specialties, but steaks are also included on the menu. A hearty steak sandwich goes for \$3.95 and sirloin and filet mignon up to \$6.50. They're open for lunch daily from 11:30 and we trust, by now, the gentlemen have solved a parking problem. Oh... cocktail hours 4 until 7 P.M. feature branded drinks at only sixty-five cents!

If you like your Italian spice with music and song, hie yourself over, opera buffs, to Carmelo Manto's La Strada on Los Felez Blvd., Glendale. New chef Jacques Bianucci puts out great Italian cuisine, prior to operatic high-jinks excellently performed by La Strada's Repertory Opera Co. - all pros, by the way.

Upcoming Sept. 28th - a duo of Cavalleria Rusticana and the last act of La Forza del Destino. Twelve bucks including tip and tax - dinner at 7 with curtain time pronto at 8:30. Six course dinner we enjoyed last time, with magnificent staging and singing of "Rigoletto", was choice of boneless

stuffed chicken breast with ham, veal and mushrooms or filet of Mignon Siciliano. An all-round treat for music lovers, and a bargain! Get your reservations in early.

When you're over Sherman Oaks way, and have a yen for something hearty and tummy-filling for the entire family, don't forget the relaxed informality of Loren and Betty Crother's long-established The Chili Place at 13573 Ventura Blvd., right on the corner. Believe it or not, you are just as likely to rub elbows with your favorite celebrity as you are some hungry surfers coming in from the beach. Prices are right, sandwich combos and ever popular hamburgers-hotdogs are good and freshly prepared. The chili is excellent and, if you like yours mild — (they've got all three) hot, medium and mild. Enjoy a cool beer or two with the feast.

What began as a fiasco turned out to be a most pleasant evening a Sunday or two ago when friends took us to Pasadena's Huntington Sheraton's first Luau of the season. This otherwise first-class hotel employed a maitre d' (or perhaps we shouldn't give him that distinction) who was endowed with all the diplomacy of a charging water buffalo. Some misinformation had been given over the phone to my host who was told to "come early to get good seats." This rude fellow in charge ran every early bird off, including a lady on crutches. This crass creature didn't even attempt to listen to any explanation about the error in info.

However, our friend "Little Joe," top comic and singer from the Islands who played for all the Samoan, Tahitian and Hawaiian entertainment following the luau feast, and the beautiful hula dancer Lani McIntyre, plus Archie and the Islanders, soothed our ruffled feathers and we were purring when we said, "Aloha." They've raised the price from \$8.50 inc tip and tax to \$10 same deal, but it's still a great entertainment bargain.

Adios, food 'n fun-pals 'til October.

I guess by now, most everybody has heard about 1970 Holiday Magazine Awards to restaurants in this area. It is inconceivable to me, that, year after year, Holiday's Mr. Spitzer, can only find a few worthy of his attention. Surely, the hair-splitting is something else, too. For example, Perino's which has been honored for years, (and most deservedly) didn't receive the award this year, even though the same, fine restaurateur Perino, himself, is on deck with almost the same crew and chefs — could be they're nitpicking at Holiday because the "plebian" Esro Co. purchased Perino's?

Continued

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Harry Langdon was an elephant- manicurist in "Remember
When " but, when ?

FILMLAND FARE & FUN Continued

Many of you readers out there undoubtedly have discovered little jewels of gourmet-type restaurants in our valley. How about Michael's Canoga Inn, Le Petite Chateaux, newcomer Aux Delice, the Koolibah, Jean's Blue Room, and many, many more I'm not aware of and haven't visited. It is disheartening to me that an east coast mag can come out here and arbitrarily tell us which are the best,

and, seemingly limit the list to a small cluster usually in the same general part of L.A. and Beverly Hills. I could name at least a dozen more in those areas or adjacent to, worthy of awards — could be they are too short on time and/or effort to investigate new ones?

Hasta luego, dear readers, and, if you wish to comment on above, please let me hear from you in spades!

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COUNT DRACULA SOCIETY

Continued from Page 28

who has the ability to appreciate Gothic literature and the romantic ideas involved in the Gothic, is usually of a higher intelligence.

She clinches her monster versus kids argument with this: "Well, we give them a God to put their faith in — can we not give a monster to put their fears in?" A

doctor who read the article told me, "There's some logic there — but I'm not sure where." And so another milestone in monsterdom had been reached.

When the hour for departure arrived I felt a bit creepy about going out into the dark. Checking my pockets for garlic, wooden stakes and silver bullets I felt I would be ready for anything the night had to offer.


Just before darting out into the moonless night I promised the society

president I would write everything fang-in-cheek and try to attend the awards banquet held each March at the Hollywood Roosevelt Hotel. "Just be sure to find the right blood type for me," I warned, "I'm a fussy eater."

Moments later Little Transylvania was receding in the rear view mirror of my vintage VW. It all seemed like a dream. If it hadn't been for the babbling tape recording on the seat beside me I might have been convinced it was.

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